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TILE-MOSAICS

OF

THE LAHORE FORT.

BY

J. PH. VOGEL, PH. D.

Illustrated by seven Page Plates in Colours
and eight Monochrome Plates.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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With descriptive Notes and References

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By J. PH. VOGEL, PH. D.
SUPERINTENDENT ARCHÆOLOGICAL SURVEY, NORTHERN CIRCLE.

IV. SPORTS AND PASTIMES.

ANIMAL FIGHTS.

From our inspection of the pictured wall of Lahore, it has been noticed that a large number of tile-mosaics relate to animal-fights which were no less favourite an entertainment at the Moghul Court than in ancient Rome. But whereas the Circenses of the Cæsars were chiefly intended to propitiate the populace, the animal combats of Moghul India were meant in the first place for the amusement of the emperor and his court. Hence the scene of such entertainments was the palace, or in the case of elephant fights the sandy ground between the palace and the river. "On a choisi exprés cette place proche de l'eau," says Tavernier,[1] "parce que l'éléphant qui a eu la victoire estant en fureur on n'en pourroit de long-temps venir à bout, si on ne le poussoit dans la riviere, à quoy il faut user d'artifice, en attachant au bout d'une demi-pique des fusées et des petards où l' on met le feu pour le chasser vers l'eau ; car quand il est dedans environ deux ou trois pieds il s'appaise incontinent."

It seems that animal fights as a royal amusement were not unknown in India before the advent of the Muhammadans.

But no reference is made to it in indigenous literature. We may assume that in a country where the respect for animal life is carried to such a pitch, there must always have been a strong feeling against such a custom, especially among the cultured classes of society.

It would seem that only under the rule of the Great Moghuls animal fights became a recognized recreation of the royal court. François Bernier[2] has left us the following description of an elephant fight at Delhi which he must have often witnessed during his stay at the court of Shah Jehan and Aurangzeb :—

"Il faut icy vous faire part d'un Divertissement par où finissent ordinairement ces Festes, et qui nous est inconnu en Europe ; c'est le combat des Elefans que le Roy, les Dames de la Cour, et les Omerahs voyent de divers appartemens de la Forteresse, et qui se fait devant tout le peuple dans cette grande Place sabloneuse qui regarde la Riviere.

L' on fait une muraille de terre de trois ou quatre pieds de largeur, et de cinq ou six de hauteur ; les deux Elefans qui doivent combatre s'en viennent de front, l'un d'un costé de cette muraille, et l'autre de l'autre, chacun ayant deux Conducteurs dessus, afin que si le premier qui est sur les epaules et qui a le grand crochet de fer à la main pour faire tourner l'Elephant à droite et à gauche, vient à tomber, le second qui est sur le derriere se jette aussi-tôt en sa place. Ces quatre Conducteurs animent chacun leur Elefant au combat, et à passer vigoureusement sur son ennemy, tantôt en leur parlant doucement et tantôt en les querellant comme des lâches et les talonnant tres-rudement. Quand ils ont ainsi esté long-temps poussez et animez, alors on voit ces deux grosses masses venir à la muraille, s'aborder lourdement et se donner de si terribles coups de dents, de teste et de trompe, qu'on diroit qu'ils s'iroient crever l'un l'autre. Ce combat continuë quelque temps, cesse et recommence par plusieurs fois, jusqu'à ce que la muraille s'estant éboulée, le plus courageux des deux passe sur l'autre, luy fait tourner le dos, le poursuit à coups de dents et de trompe, et s'acharne tellement aprés, qu'il n'y a pas moyen de les separer ; si ce n'est avec des Cherkys qui sont certains feux d'artifice qu'on jette entre-deux ; car cet animal est tres-peureux et craint sur tout le feu ; d'où vient que depuis qu'on se sert d'armes à feu dans les armées, les Elefans n'y servent presque plus de rien. Veritablement il s'en trouve quelques-uns de ces braves qu'on amene de l'Isle de Ceilan, qui ne sont pas si peureux ; mais encore n'est-ce qu'aprés les avoir des années entieres accoustumez, en leur tirant tous les jours devant eux des mousquets, en leur jettant des petars de papier entre les jambes. Au reste le combat des Elefans ne seroit pas trop desagréable à voir s'il n'étoit un peu trop cruel à cause qu'il arrive souvent que quelques-uns de ces pauvres miserables Conducteurs sont foulez aux pieds et y périssent ; car les Elefans dans le combat ont cette malice qu'ils tâchent sur tout de fraper de leur trompe et d'attirer en bas le Conducteur de leur adversaire ; et c'est pour cela que le jour que ces pauvres Conducteurs savent qu'ils ont à faire combatre les Elefans, ils disent adieu et à leurs femmes et à leurs enfans, comme s'ils étoient condamnez à la mort :

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[1] Tavernier, *Voyages* Vol. II, p. 72, transl. Ball Vol. I, p. 106. Cf. Thevenot Vol. III, pp. 33 and 42, Bernier, *Voyages* Vol. II, p. 10; Constable's edition p. 242.

[2] Bernier, Voyages Vol. II, pp. 63 ff.; Constable's edition pp. 276 ff. Cf. Manucci, *Storia da Mogor* (Transl. Irvine) Vol. II, p. 364.

Ce qui les encourage et les console, c'est que quand ils échappent, et qu'ils s'acquittent bien de leur devoir, le Roy augmente leur paye, et leur fait donner sur l'heure un sac de Peyssas, ce qui vient à être environ cinquante francs ; ou s'ils y demeurent, il fait laisser la paye pour la veuve, et l'Office au fils quand il y en a. Un autre malheur accompagne souvent ce combat ; c'est que dans cette grande foule de monde qui s'y trouve ordinairement ; il y en a toujours quelques-uns d'attrapez qui sont renversez par l'Elefant, ou foulez aux pieds des chevaux et des hommes qui s'écartent et fuyent tous tout d'un coup, et tombent les uns sur les autres lors que les Elefans sont en furie, et que l'un poursuit l'autre : de sorte qu'on ne peut voir ce jeu-là de prés qu'avec danger. Pour moy, la seconde fois que je le vis, je me repentis assez de m'être si fort aproché, et si je n'eusse eu un bon cheval et deux bons Valets, je crois que l'aurois payé cher aussi bien que beaucoup d'autres."

Another account of an elephant fight in which Aurangzeb displayed great courage, I quote from a native historian. For a translation of the passage I am indebted to my late Assistant Maulwi Nur Bakhsh.

"*How the dignified and patient Prince, Muhammad Aurangzeb, stood firm against the onslaught of the elephant Sidhkar, huge as a mountain, and smote with his spear that mad, malignant and unruly beast.*" [1]

"The Emperor of the age on many a day finds his delight in watching the fights of elephants that resemble wonder-working thunderclouds moving in the heavens"—

"Gigantic are they all, like thunderbolts in action. With their hindquarters hewn of granite, anvilheaded."

"But especially on the auspicious day of Monday—the week-day of the august accession—the sovereign's whole attention is devoted to opening wide the portals of every kind of pleasure, and every cause of delectation ; while neither injury nor harm may reach a living being. Yet this latter is inevitable in the battling of these animals, huge as mountains, and fighting like demons. At times some of the spectators sink into annihilation beneath the limbs of these two four-legged *Besutuns* ; [2] while sometimes these will slay each other through excess of emulation and the fury of their wrath."

"It came to pass on Tuesday the 29th [Zu-l-qa'dah A. H. 1042] that by the Emperor's commands two elephants, of the famous and magnificent royal herd, were set to fight beneath the balcony for public appearance [*jharoka darshan*] of the mansion inhabited by the Emperor in the days when he was a prince. One of these was the tusker Sidhkar, the other with no tusks was named Surat-Sundar : both huge as mountains, swift as clouds, and roaring like thunder, so that from terror at their trumpeting a troubled cry arose in the highest heaven ; and in the field of battle they looked on fire as water, on rivers as a mirage."

"These two gigantic beasts that like the raging hurricane or roaring sea would uproot an opponent's fixed position with one movement, or extinguish an adversary's lamp of life with a single breath—fell to in the field of strife, and with their rock-splitting charges shook the foundations of the earth."

"In their vicious struggles they moved a little way from the far-seeing Emperor's field of view, and continued fighting at the foot of the audience balcony of the palace inside the fort."

"The ruler of the world [Shah Jehan] anxious to see the spectacle, mounted, and accompanied by his good fortune, moving as lord of the luminaries of heaven, started for the spot. A few paces in front of him rode the princes of exalted dignity who became absorbed in viewing this wondrous entertainment. On the right of Sidhkar was that chief star in the mansion of felicity, Muhammad Dard Shikoh, and on the left the jewel of the casket of royalty, Muhammad Shah Shuja' Bahadur ; and the head and source of good fortune, Muhammad Aurangzeb."

"When these two fiery and ferocious beasts drew apart, backing several paces, they left a short space between them, whereupon Sidhkar, seeing his antagonist at a distance, in that vicious condition of passion, kept every moment making charges and violent rushes from excess of rage and anger, and then ran towards that champion of the lists of bravery, Muhammad Aurangzeb. He, that warrier like Rustam and hunter of elephants moved [not] from his place, holding firmly with the hand of heroism the bridle reins of his steed, swift as wind or lightning ; for by reason of its exceeding swiftness"—

"He could not take his saddle from its back,
Unless his two hands clasped it to his breast.
Through courage he moved not one hairbreadth from his place
From facing a torrent he turned not aside.
From firmness of nature and excessive keenness
Throughout his body nought moved save his pulse."

"When the elephant had come close, by the aid of heaven and the imperial power of surmounting difficulties, he stretched forth the arm of valour and with his spear wounded that ferocious, diabolical beast on its forehead."

[1] *Badshah Namah*, Vol. I, pp. 489 ff.

[2] *Besutun* (*lit.* without a pillar) is the name of a mountain in Persia which, it is said, Farhad laboured to dig through to please his beloved Shirin.

"By nature's impulse bravely he behaved,
[At bare fifteen] when none had looked for it.
Even Afrasiab at such and age
To see an elephant, had swooned away."

"The residents of the holy enclosures and the constant attendants at the oratories of mankind breathed out, on behalf of the hand and strong arm of that apple of the eye of sovereignty [Aurangzeb] invoking the averting of danger, and the sound sleepers of the sleep of forgetfulness awoke at the shouting of praise and applause. The spectators were lost in amazement. When the Mighty Lord, His Majesty, the second Lord of the Fortunate Conjunction, in the flower of his youth made the body of a raging tiger food for his blood-drinking and dragon-like sword (as will be here recorded), the display of like prowess by his sons is not to be marvelled at."

"The tiger's cub is e'er a tiger born."

"The more enraged on being wounded, the brute drew nearer intent on mischief. In spite of the kindling and throwing of catherine wheels and rockets—through which the terrestrial globe from the violence of the flames had become a globe of fire—all was in vain. It [the elephant] striking the Prince's horse with its tusks, threw it down. That tiger in the forest of bravery [Aurangzeb] fell from his saddle on to the ground. Promptly and quickly, in a second, he rose with his hand on the hilt of his sword."

"The Prince of exalted rank, Muhammad Shah Shuja' Bahadur, beholding things in such a pass—the way being obstructed by the crowd of people and the great quantity of fireworks and the spreading of their smoke—hastily turned the reins of his bay horse, moving like the heavens, in order to draw near and use his spear. Suddenly, just as he was riding to the attack, a catherine wheel struck the horse on the forehead. It reared, and that priceless person [Shah Shuja'] fell off. Raja Jai Singh, son of Raja Maha Singh, son of Jagat Singh, the eldest son of Raja Man Singh—who from his birth is one of the trusted servants of the court, and sits in the seat of Raja Man Singh—also rode at the elephant. As his horse shied and would not face the elephant, he moved away to the right of it and flung his spear."

"At this moment—when the quiescent souls of the worldly were agitated by grief and the times as well as those belonging to this age were in confusion and reeling in giddiness—His Majesty the King of Kings, in his own pure person, came to the spot and issued an order that the mace-bearers and all the others having the felicity of belonging to his retinue, should make an advance."

"When Surat-Sundar found his opponent in the fight was otherwise engaged, he seized the opportunity and renewed the attack. Sidhkar finding it impossible to turn round, took to flight. Surat-Sundar turned his head to pursue the fugitive and both, not minding ups and downs, fled like the wind."

"The Prince [Aurangzeb], watched by Fortune and protected by the guardianship of the Eternal, acquired a new lease of life by seeing the sun-like countenance of the King of the world and the age. The God-fearing monarch first drew into his loving embrace that newly-grown plant in the garden of sovereignty, the prince Aurangzeb, and by the kiss of affection conferred the adornment of felicity, and favoured him with many kinds of gifts and the title of "Valiant" (*Bahadur*). Then, he [Shah Jehan] showed favour to that apple of the eye of the state, Muhammad Shah Shuja' Bahadur, and opened his pearl-showering lips in words of praise and admiration."

"On Friday the 2nd Zil-Hijjah of the year 1042, equivalent to the 21st of Khurdad, which was the day of weighment[1] of the 15th year of the elephant-overthrowing prince Muhammad Aurangzeb Bahadur, that Potentate and River of gifts [Shah Jehan] caused that star in the mansion of kingship [Aurangzeb] to be weighed in the Hall of Private and Public Audience against red coin [gold] and made over the amount, being 5000 Ashrafi to that fortunate person [Aurangzeb], and exalted that one of lofty disposition with the gift of robes of honour—a jewelled aigrette; a chaplet of pearls adorned with several rubies and emeralds of great price; a jewelled bracelet; an armlet jewelled with diamonds; many kinds of rings set in rubies, cornelians, diamonds and pearls; a jewelled hanger; a *phul* dagger; a jewel-hilted sword; a shield; jewelled belts; a jewelled spear; two gabehāq horses, one of them named Sarfaraz with a jewelled saddle, the other with gold and enamel trappings; the elephant Sidhkar along with a female. The total value of the present was two *lakhs* of rupees."

"Clever writers of Persian and Hindustani produced the story of that doer of Rustam-like deeds [Aurangzeb] both in verse and prose, and filled full the skirt of their expectation with liberal presents. Saidái of Gilán, having the title of Bedil Khan, wrote this man-testing adventure in verse, and laid it before the pure Place of petition [Shah Jehan]. By royal order he was weighed against coin and received the amount equivalent to his weight, namely 5000 rupees."

[1] On this custom *cf.* Bernier, *Voyages* Vol. II, p. 55.

I may mention here that Maulwi Nur Bakhsh has been fortunate enough to obtain at Delhi a manuscript copy of the Persian poem in honour of Aurangzeb's valour by Bedil Khan mentioned in the above passage.

The historical elephant-fight at which Aurangzeb displayed so great courage seems to have been as favourite a subject with the painters as with the poets of the Moghul Court. Recently I have acquired for the Delhi Museum of Archæology an ancient picture on which the scene is treated with great fidelity. The centre of the picture is occupied by the massive black elephant Sidhkar which is opposed by Aurangzeb seated on his prancing white horse and thrusting his spear in its trunk. In the background the other elephant Surat Sundar is shown running after its opponent, the action being very well expressed by the artist. Shah Jehan with his two sons Dara Shukoh and Shah Shuja,' all on horseback, are also visible in the background, the last mentioned evidently coming to the rescue of his brother. Another horseman, probably Raja Jai Singh of Amber, is seen in the foreground ready to attack the elephant with his raised spear. Numerous attendants armed with long sticks, to the end of some of which cressets are attached, surround the group. Shah Jehan and his three sons are not only distinguished by haloes, but each of them has his name written in Persian, so that there cannot be the slightest doubt with regard to the subject of the picture and the identity of the actors.

The Lahore Museum also possesses a sketch illustrating the scene of Aurangzeb's valour above described, but it is evidently a late copy, as in several important points it does not agree as well with the contemporaneous account as the Delhi picture. It presumably was made in Kangra in the 18th century, the names of the persons represented being written not in Persian but in Nagari. The central group of Aurangzeb and the elephants is rendered in very much the same way as on the older picture. But the second elephant is absent. Shah Shuja' has been replaced by his brother Murad Bakhsh and a sixth horseman has been introduced who according to the inscription represents Mahabat Khan (Khan Khanan). It will be noticed that the Badshah Namah mentioned neither Murad Bakhsh nor Khan Khanan.

One of the panels (No. 12) on the Lahore Fort also might quite well be taken as an illustration of Aurangzeb's youthful exploit narrated in such flowery style by the author of the Badshah Namah. It shows a horseman facing an elephant, whose attack he calmly awaits with lifted lance. It should be remembered that this panel is found on that part of the Fort wall which was probably built and decorated in the beginning of Shah Jehan's reign, about the same time when the event described above took place.[1]

Abul-fazl[2] relates that the immediate cause of Akbar's last illness was the excitement due to an elephant fight and Prince Khusrau's bad behaviour on that occasion. "The first attack was caused, it is said, by worry and excitement on account of the behaviour of Prince Khusrau at an elephant fight. Salim (Jahangir) had an elephant of the name of Giranbar, who was a match for every elephant of Akbar's stables, but whose strength was supposed to be equal to that of Abrup, one of Khusrau's elephants. Akbar therefore wished to see them fight for the championship, which was done. According to custom, a third elephant, Rantahman, was selected as *tabanchah*, i.e., he was to assist either of the two combatants when too severely handled by the other. At the fight, Akbar and Prince Khurram (Shah Jehan) sat at a window, whilst Salim and Khusrau were on horseback in the arena. Giranbar completely worsted Abrup, and as he mauled him too severely, the *tabanchah* elephant was sent off to Abrup's assistance. But Jahangir's men, anxious to have no interference, pelted Rantahman with stones and wounded the animal and the driver. This annoyed Akbar, and he sent Khurram to Salim to tell him not to break the rules, as in fact all elephants would once be his. Salim said that the pelting of stones had never had his sanction, and Khurram, satisfied with the explanation, tried to separate the elephants by means of fireworks, but in vain. Unfortunately Rantahman also got worsted by Giranbar, and the two injured elephants ran away, and threw themselves into the Jamnah. This annoyed Akbar more; but his excitement was intensified when at that moment Khusrau came up, and abused in unmeasured terms his father in the presence of the emperor. Akbar withdrew, and sent next morning for 'Ali,[3] to whom he said that the vexation caused by Khusrau's bad behaviour had made him ill.

An inspection of the tile-mosaics will show how well they agree with the contemporaneous accounts above quoted, though we must of course make allowance for their primarily decorative character. They show us the various stages of the combat. In most cases each elephant is mounted by two men, in accordance with Bernier's description, and on some panels we notice one or two footmen who are trying to separate the animals by means of a cross-shaped cresset or catherine wheel (Persian *charkhi*). This instrument, an invention of Akbar, is described by Abul-fazl[4] in the following terms:

[1] The inscription on the Hathi Pol which records the construction of the Shah (or Saman) Burj is dated in the 4th year of Shah Jehan's reign or A.H. 1041 (A.D. 1631), whilst the elephant fight, at which Aurangzeb distinguished himself, took place in A.H. 1042. It is however possible that at the time when the inscription was recorded the decorative work was yet to be completed.

[2] *Ain-i-Akbari* (Blochmann) Vol. I, p. 467. This agrees with Elliot, *History of India* Vol. VI, pp. 168 f.

[3] Hakim 'Ali of Gilan, surnamed *Jalinus-uz-zamani* "the Galenus of the age" was Akbar's physician.

[4] *Ain-i-Akbari* (ed. Blochmann) Vol. I, p. 127.

"The charkhi is a piece of hollowed bamboo, half a yard and two tassujes long, and has a hole in the middle. It is covered with sinews and filled with gunpowder, an earthen partition dividing the powder into two halves. A fuzee wrapped in paper, is put into each end. Fixed into the hole of the bamboo at right angles is a stick, which serves as a handle. Upon fire being put in both ends, it turns round, and makes a frightful noise. When elephants fight with each other, or are otherwise unruly, a bold man on foot takes the burning bamboo into his hand, and holds it before the animals, when they will get quiet. Formerly, in order to separate two elephants that were fighting, they used to light a fire; but people had much trouble, as it seldom had the desired effect. His Majesty invented the present method, which was hailed by all."

It seems that under the later Moghuls elephant fights fell into disuse owing to the poverty of the court. Mention is made of one held at Agra on the 8th August 1712, in the reign of Jahandar Shah.[1] The custom was revived by the Nawabs of Oudh. Bishop Heber[2] on his visit to Lucknow in October 1824, notes: "I had the usual compliment paid me of an offer to have a fight of animals under my window at breakfast, which I declined. It is a sight that religious persons among the Musulmans themselves condemn as inhuman, and I did not want to be reckoned less merciful to animals than their own Moullahs. Nor was the King, who is himself pretty well tired of such sights, displeased, I found, that his elephants and rams had a holiday."

We have noticed on the Fort wall a fine panel (No. 39) showing a group of four camels, two of which are engaged in a fierce fight. We learn from Abul-fazl that camel-fights also were among the entertainments of the Moghul court.

"From the time His Majesty paid regard to the affairs of the state, he has shown a great liking for this curiously shaped animal; and it is of great use for the three branches of the government, and well known to the emperor for its patience under burdens, and for its contentment with little food, it has received every care at the hands of His Majesty. The quality of the country breed improved very much, and Indian camels soon surpassed those of Iran and Turan."

"From a regard to the dignity of his court, and the diversion of others, His Majesty orders camel-fights, for which purpose several choice animals are always kept in readiness. The best of these *kháçah* camels, which is named *Sháhpassand* ("approved of by the Shah"), is a country bred twelve years old: it overcomes all its antagonists, and exhibits in the manner in which it stoops down and draws itself up every finesse of the art of wrestling."[3]

The occurrence of a panel with two fighting bulls (No. 17) would perhaps justify us in including bull-fights also among the recreations of Moghul India, though I have not found them mentioned in literature. I may point out that the same subject occurs in a wall-painting at Fatehpur-Sikri.[4]

"I have noticed in the course of this paper that antelopes also were kept for fighting purposes. That even this kind of sport was not devoid of danger appears from a note in the Tarikh-i-Haqqi which relates that in A.H. 1004 (A.D. 1595) "the King [Akbar], while witnessing an antelope-fight, was wounded in the thigh by one of their horns, which penetrated very deep. Great alarm was felt throughout the country, but after retiring for a few days to the inner apartments, and seating himself on the carpet of affliction, he recovered, by the blessing of God, and restored comfort to the hearts of all the world."[5]

To conclude my account of the animal fights in vogue at the Moghul Court, I quote the following curious note from the Ain-i-Akbari.[6]

"Frogs also may be trained to catch sparrows. This looks very funny.

His Majesty, from curiosity, likes to see spiders fight, and amuses himself in watching the attempts of the flies to escape, their jumps, and combats with their foe.

I am in the power of love; and if I have thousands of wishes, it is no crime; and if my passionate heart has an (unlawful) desire, it is no crime.

And in truth, His Majesty's fondness for leopards is an example of the power of love, and an instance of his wonderful insight.[7]

It would take me too long to give more details. It is impossible to enumerate all particulars; hence it is better to go to another subject."

---

[1] Valentijn. *Oud-en Nieuw Oost-Indiën.* Amsterdam 1726, Vol. IV., Part II. p. 299.

[2] R. Heber. *Narrative of a journey through the upper Provinces of India*, London 1828, Vol. II, p. 74.

[3] *Ain-i-Akbari* (Blochmann) p. 143.

[4] E. W. Smith, *Moghul Architecture of Fatehpur Sikri* Part I; plate VIII. Bernier, *Voyages* Vol. II, pp. 42f. speaks of "ces grandes Bufles de Bengale avec leurs prodigieuses cornes à combatre le Lion ou le Tygre."

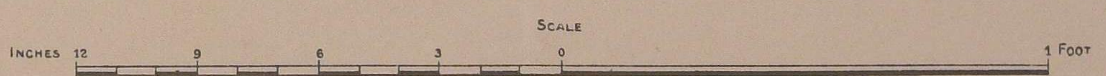
[5] Elliot, *History of India* Vol. VI, p. 193.

[6] *Ain-i-Akbari* (Blochmann) Vol. I, p. 286.

[7] "The Historian may thank Abulfazl for having preserved this little trait of Akbar's character. In several places of the Ain, Abulfazl tries hard to ascribe to His Majesty higher motives, in order to bring the emperor's passion for hunting in harmony with his character as the spiritual guide of the nation. But as "higher motives" were insufficient to explain the fancy which Akbar took in the frog and spider fights, Abulfazl has to recognise the fact that peculiar leanings will lead even a sensible man to oddities and to actions opposed to the general tenor of his character." (Blochmann).

No. 67.

No. 68.



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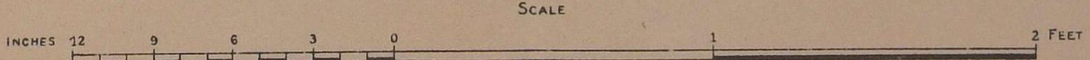

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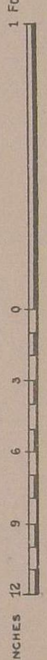
Scale

Inches 12 9 6 3 0 1 Foot

No. 89.

No. 90.



No. 110.

No. 93.

Scale

Inches 12 9 6 3 0 1 Foot

No. 44.

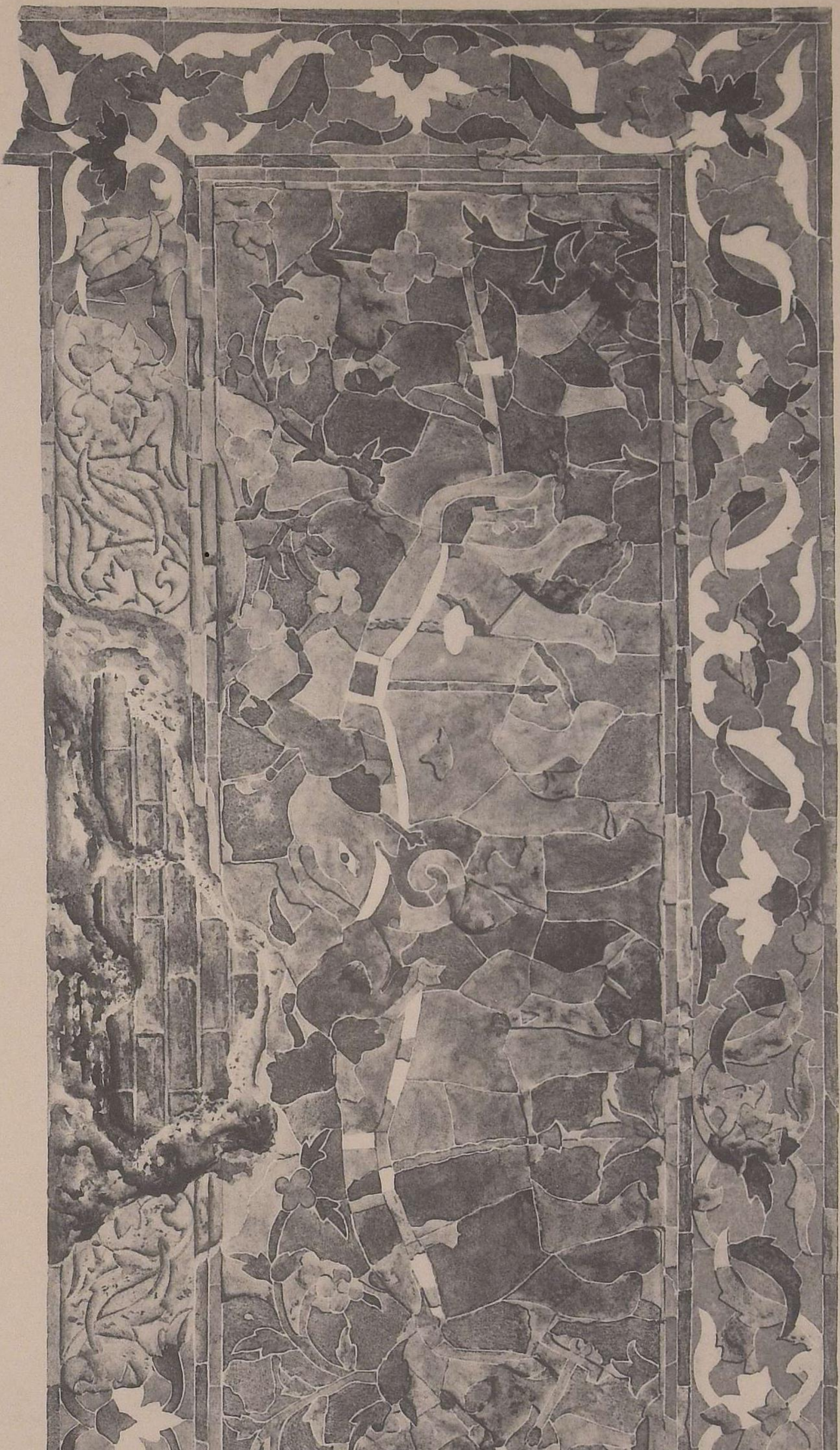
Scale

Inches 12 9 6 3 0 1 Foot

No. 45.

Scale

Inches 12 9 6 3 0 1 Foot



No. 47.

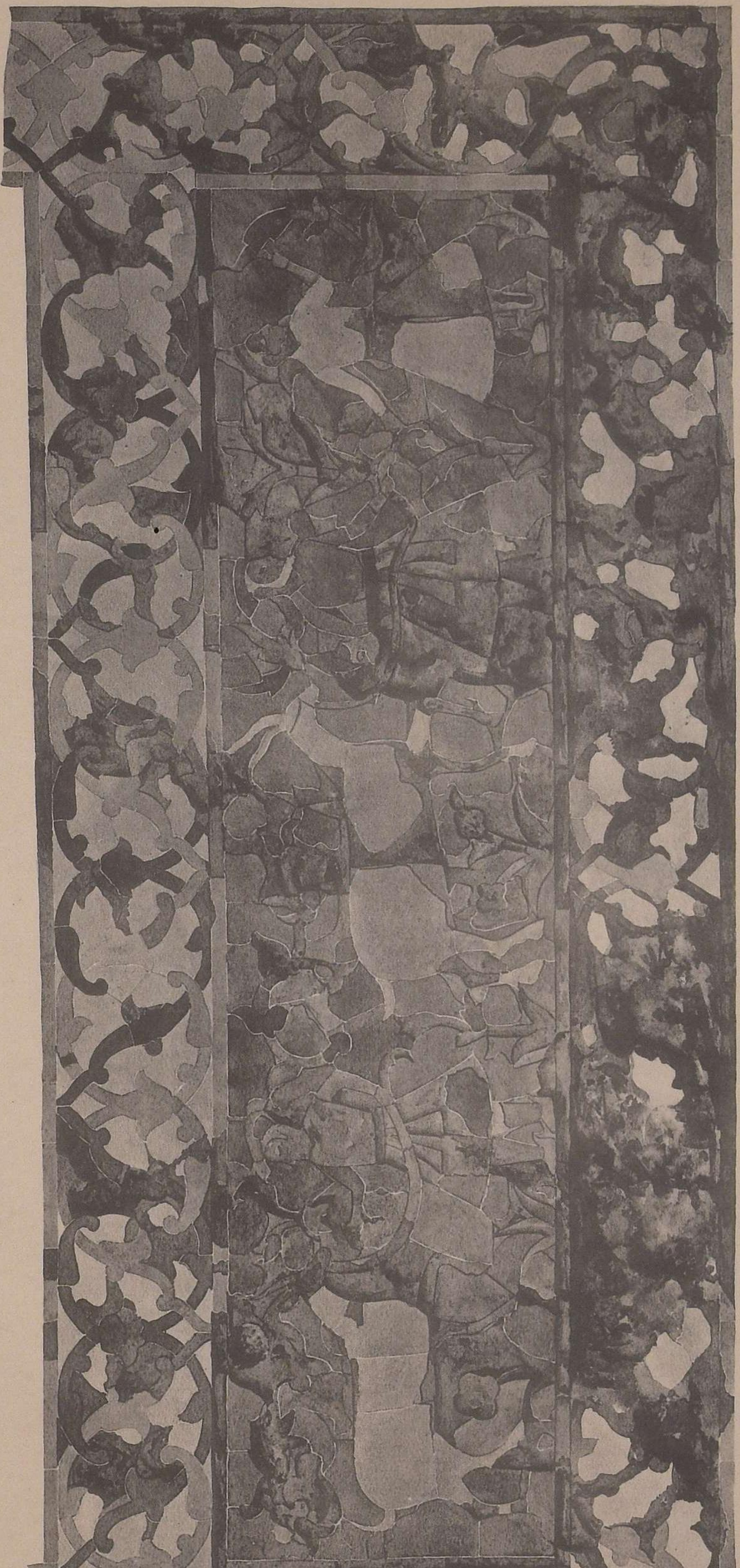
SCALE

INCHES 12 9 6 3 0 1 2 FEET

No. 48.

SCALE

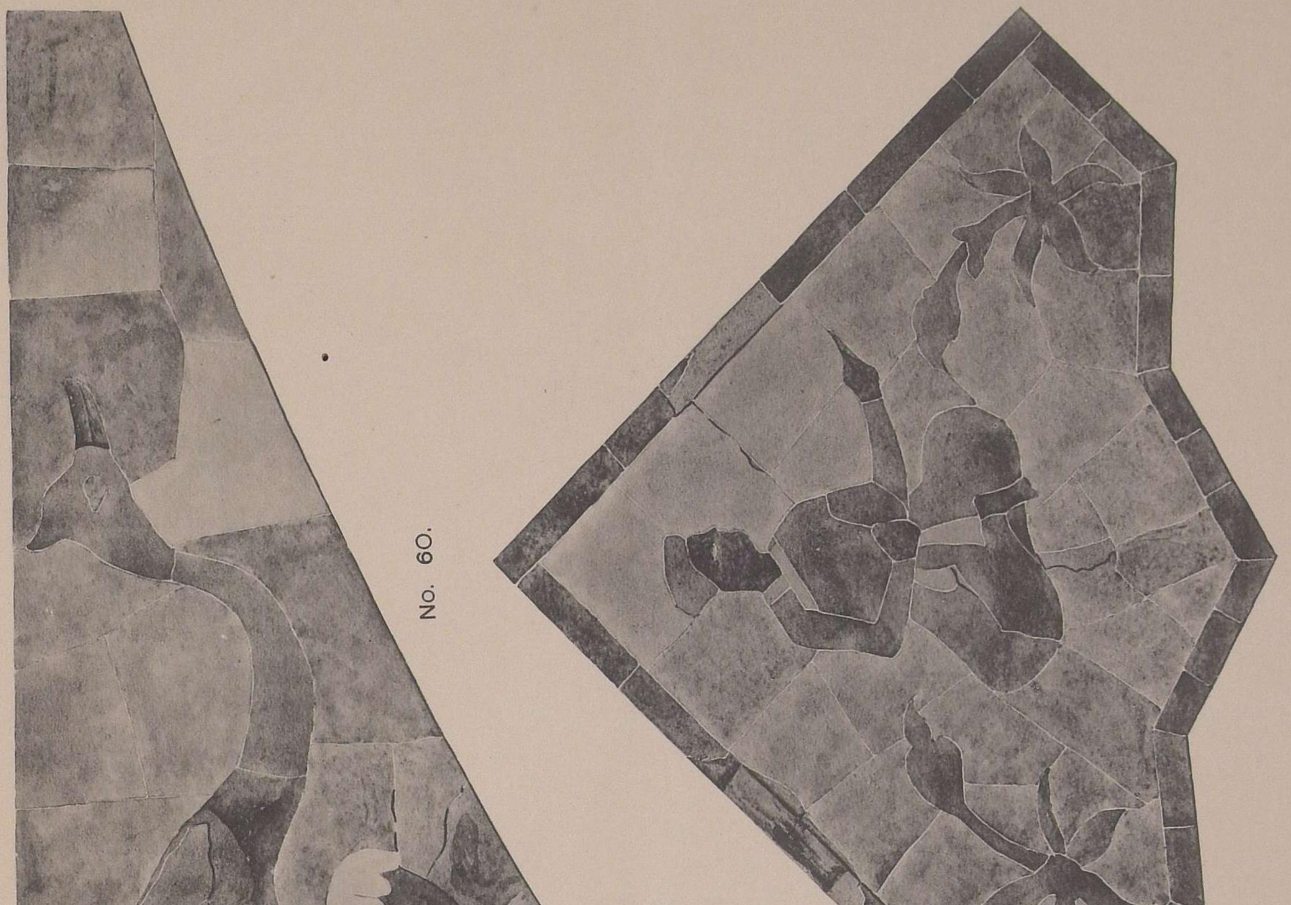
INCHES 12 9 6 3 0 1 FOOT



No. 46.

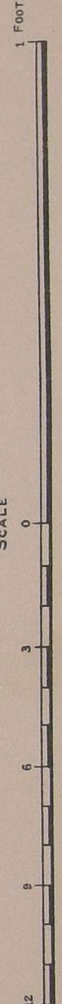
Scale

Inches 12 9 6 3 0 1 2 Feet

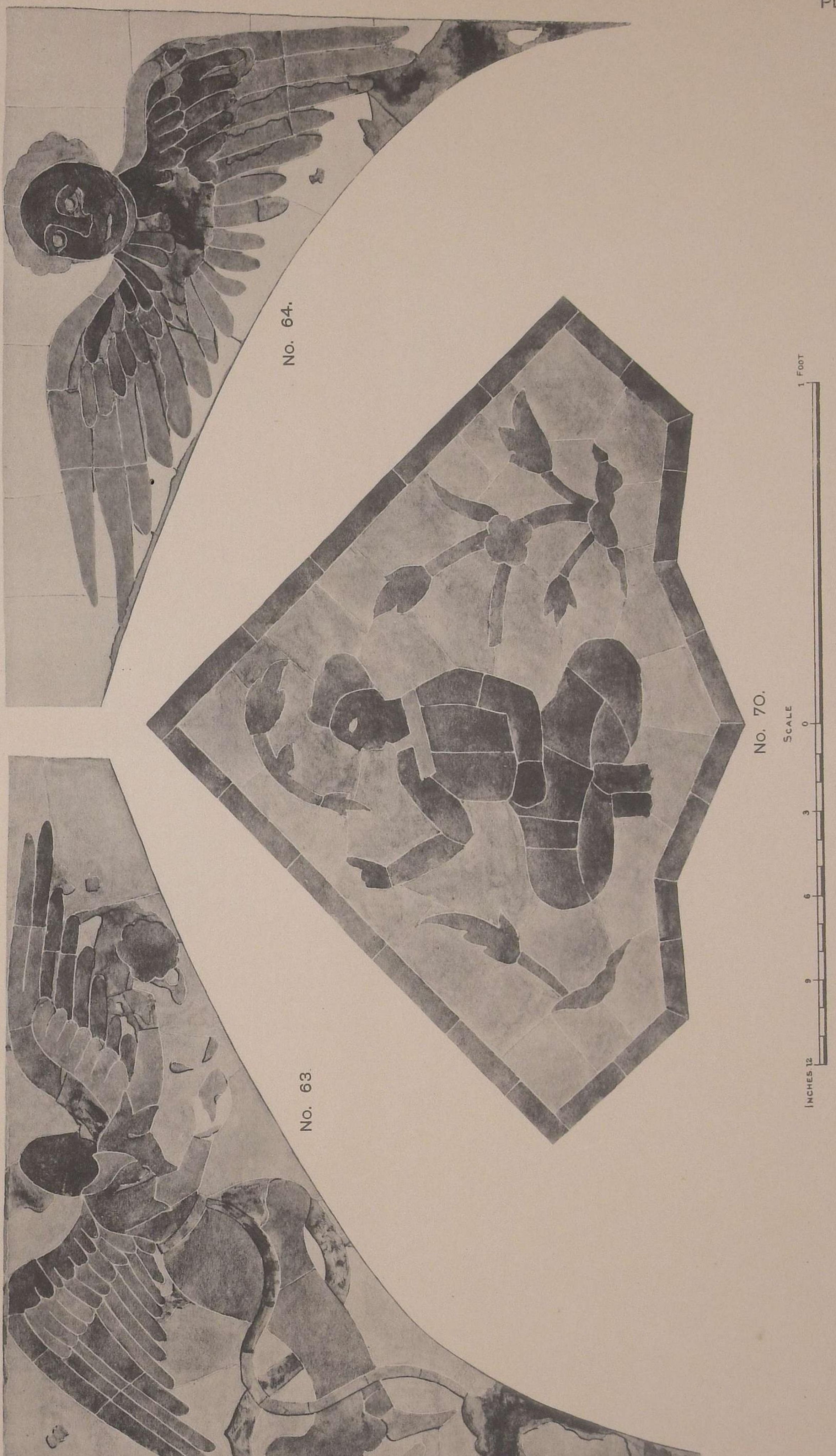


No. 60.

No. 65.



Scale


No. 64.
No. 70.
No. 63
Scale
Inches 12
9
6
3
0
1 Foot

No. 80.

No. 69.

Scale

Inches 12 9 6 3 0 1 Foot

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